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General

TWO HUNDRED YEARS OF

AMERICAN PAINTING

MARCH 8th to APRIL 3rd, 1955

VANCOUVER ART GALLERY

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1954-1955

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PREFACE

This exhibition has been designed as a survey, and the artists included have been selected with a view to covering all phases of American painting during the period. The inevitable weakness of this arrangement is that the great artists, such as Copley, are placed on the same footing as lesser artists, and inadequately represented. The overall coverage, stretched so far, becomes thin. Also, of course, there is the question of which artists to include and this has, to a certain extent, been determined by availability in the case of contemporary works. However, a historical appraisal such as this has its merits and we hope that it will serve to encourage in our visitors an interest in American painting, and create a desire to explore it more fully.

We are deeply indebted to all lenders to this exhibition for their generosity, which has enabled us to present our survey on a very high level of artistic quality. It is impossible to acknowledge here all the assistance which has been received, or to enumerate the museum staff members who have given unstintingly of their time and advice. Mention, however, must be made of the very large contribution of the Whitney Museum of American Art which, through the courtesy of Mr. Hermon More and his Trustees, has loaned no less than thirty-nine paintings. Our thanks are also due to Mr. René d'Harnoncourt and Miss Dorothy Miller of the Museum of Modern Art, New York, for their very practical help, although their museum was unable to participate in the exhibition.

INTRODUCTION

1. PAST

by *J. A. Morris*

American painting has closely paralleled the historic styles of Europe; in other words it has been a part of the main stream of western art. At the same time it has retained its own identity. In terms of the paintings themselves this can perhaps best be described as a concern with reality. Copley's portraits of the American period have little to say of the sitters' pretensions, but speak vividly of personality. The romantic landscapes of Bierstadt are fabulous only because of his own awe of the staggering scenery confronting him. Hassam, the impressionist, does not dissolve the object as Monet did, he merely uses a new technique to portray it. This American quality probably stems from the political and geographical realities involved in the development of a vast new continent; from a sense of independence and forthrightness, from a vivid awareness of the physical environment.

Our selection starts with John Smibert, who was the first artist with academic training known to have emigrated to America. Before his arrival, in 1728, the larger centres of population in the Colonies had been served by local or itinerant portrait painters without academic background. Joseph Badger and Robert Feke, younger contemporaries of Smibert, were both born in America and neither visited Europe. Another early arrival from England, about 1754, was Joseph Blackburn. All these artists reflected, in greater or lesser degree, the elegant conventions of English portraiture, modified by the more realistic and less sophisticated approach of the earlier colonial painters. Their achievement was summed up and transcended by the first great American artist, John Singleton

Copley, who developed a style successfully fusing European tradition with the more direct native vision.

Before he left America in 1774, at the age of thirty-six, Copley had completed a series of portraits which eloquently portrayed a generation about to be thrown into the turmoil of the Revolution. Born in the same year, Benjamin West had preceded Copley to Europe in 1760. West was influential, not only as one of the precursors of the neo-classical style in Europe, but also for the generous reception he offered to three generations of American artists who flocked to his studio in London for instruction. Among them were Charles Willson Peale, Copley, Stuart, Earl, Raphaelle Peale, Trumbull and Morse.

Charles Willson Peale was the most able painter in America at the time of the Revolution, having returned from his English studies before the outbreak of war. Later, John Trumbull completed many documentary paintings of revolutionary scenes and personalities. Gilbert Stuart, during his English period, achieved a fashionable success, which placed him in rivalry with Romney and Hoppner. On his return to America in 1794 he painted portraits of many of the leaders of the new republic.

With the beginning of the 19th century, the vigorous investment of the continent began and the frontier was pushed further and further west. This period coincided with the romantic movement in painting. In portraiture it was preceded by a short transitional neo-classic style (derived from French influences and from Stuart's late portraits) which soon developed romantic overtones. Thomas Sully's career began under this influence. He later became a great admirer of Sir Thomas Lawrence, whose virtuosity he rivalled. The

new century also saw the first production, on a high level, of still-life painting in America by Raphaelle Peale and other members of his family. But it was in landscape painting that the new spirit found its true expression.

Washington Allston was the first artist to earn his living wholly outside the field of portrait painting. He grew up under the influence of the Gothic Revival and his dramatic landscapes and imaginative figure pieces were the spearhead of romantic painting in America. Samuel F. B. Morse was a pupil of Allston and showed signs of developing in the same direction, had he not been obliged to paint mostly portraits for a living and finally become involved with the invention of the telegraph. For the artists who followed, the unfolding American panorama became the absorbing interest. From 1825, when Thomas Cole arrived in New York, to the seventies, when Bierstadt painted his huge canvases of the Rockies, these artists are known as the Hudson River school. Included among them are Kensett and Cropsey. Bingham was not a member of this group, but his scenes of life on the Missouri River played their part in romanticizing the frontier and represent the increasing interest in genre painting.

The Civil War had brought to an end the pioneer era of American romantic painting; henceforward the outlook was to be more international in scope. From the 1860's the overall trend was towards the development of a more painterly technique under the influence of the schools of Düsseldorf, Munich and Paris. George Inness based his style on landscapes of the Barbizon school; Eastman Johnson, trained in Düsseldorf, owed much to his study of the little Dutch masters. Winslow Homer, largely self-taught, evolved a naturalism as broadly stated as Courbet's; Duveneck brought back the sombre

impressionistic brushwork of the Munich school. Whistler's art was compounded of the French school and the art of the Far East. Sargent and Chase, both brilliant executants, exemplify the new respect for technique.

The American tradition of realism was continued by a group of still-life painters, of whom William Harnett is the best known. On a much higher level this tradition found its greatest exponent of the century in the intent vision of Thomas Eakins. At the opposite extreme from the realists, Vedder, Blakelock and Ryder may be loosely described as mystics.

Early in the 1890's the influence of French impressionism reached America and among its exponents were Twachtman, Hassam and Mary Cassatt, who, whilst she worked in Paris, did much to make the work of the French painters known on this continent through her American friends.

The first decade of the 20th century witnessed the emergence of the group of artists who called themselves *The Eight*, and were sometimes referred to as "the ashcan school". They held their first exhibition in 1908. Robert Henri was the leading spirit of the group, which included artists with such diversified aims as Sloan, Luks, Glackens, Arthur B. Davies and Prendergast. Bellows, although not a member of the group, was a pupil of Henri and closely associated with them.

The generally accepted turning point for the profound changes which lay ahead in this century was the Armory Show of 1913, when post-impressionist, fauve and abstract painting from Europe was first seen on a large scale in America.

2. PRESENT by *Doris Shadbolt*

The Armory Show offered a rallying point for American artists who, for one reason or another, wished to turn their backs on the academic past and find a more meaningful relation with their present. The American section of the exhibition included paintings by John Marin, Stuart Davis, Marsden Hartley, who, along with Joseph Stella and Stanton MacDonald-Wright, were among the early artists on this continent to explore the new concept of reality implied in the term "abstraction". But this same Armory Show also included works by George Luks, John Sloan, George Bellows, Walt Kuhn, Edward Hopper and Bernard Karfiol, artists whose rebellion lay in a shift of the territorial ground of realism rather than in a new concept of what constituted reality. These two approaches in American painting which appeared together in this historic exhibition can be seen as two currents which have continued to flow in American art up to the present; sometimes their tributaries cross or intermingle, sometimes one diminishes to a mere trickle while the other rushes with turbulent life.

The second decade of this century saw the painting of a number of fine works in the abstract idiom. There are those by Joseph Stella who taps the resources of futurist and cubist practises for means of intimating the dynamic power of the modern industrial scene. Marsden Hartley, best known for his bold and poetic interpretations of the Maine coast, went through an early period of abstraction, painting some canvases which, like ours, identify themselves with the first world war through their color and form symbolism. S. MacDonald-Wright has an international reputation as a co-founder of "Synchromism", an esthetic which concerned itself with technical problems of light and color. Stuart Davis has aptly referred to his own style, in which he disposes colored shapes lifted from the

external world on a flat surface, as abstract realism. Another American who had an early and persistent interest in abstraction is John Marin, surely one of the brilliant water colorists of all time.

The thirties, however, belong to the realists, to those artists who in some major sense wish to remain attached to the world of public objects. The so-called Ash Can painters had effectively broadened the scope of possible subject matter and henceforth a painter could report or comment on what he pleased. And increasingly the vision tends to be a more personal one, with a point of view to be made clear, or a layer of feeling to be communicated. Edward Hopper, with his infinitely quiet scenes which seem to be asleep in time, is a creator of mood. The mood of Charles Burchfield's pictures is less arrested although they too have a strong romantic quiescence. Charles Sheeler's meticulous, precise canvases represent a kind of immaculate conception of industry as an idealized realm, free of human sweat and energy and frustration. Georgia O'Keeffe, in her landscapes of Texas and New Mexico, also simplifies and cleanses her forms to create an essence of vast and lonely spaciousness. John Steuart Curry, an epic and dramatic realist, is a painter of the popularized mythology of the mid-west, rather than of the mid-west scene itself. One of the so-called "American School" regionalists who came to prominence in the thirties, he, like many others, was employed by the WPA Federal Art, a government program for the employment of artists on public works which, between 1934 and 1943 brought art activity into all sections of the country.

The depression years which inspired the WPA projects, also inspired, more or less directly, a number of artists interested in human problems rather than in the landscape theme. Ben Shahn is one of the few painters who has consistently managed to make potent social

comment without sacrificing his art; another is Robert Gwathmey with his enormously dignified paintings of the south. Peter Blume employs a minutely realistic technique though his paintings are aimed at symbolic interpretations of social situations. Louis Guglielmi is also a precise realist in technique and he works in a specific locale (Brooklyn); but his intention is not commentary but rather the evocation of a sharp and haunting mystery. In his paintings we find the pervasive emotional tone of a dream and in this we are brought close to surrealism.

When George Grosz came to this country from his native Germany he already had a reputation as a brilliant political satirist. Today his paintings, with their turbulent paint quality have lost their specific reference and tend to be comments on the plight of man in general. In more recent years, social commentary has tended to become gentler, more detached, in some cases hardly more than a quiet sigh, as in Raphael Soyer, and Yasuo Kuniyoshi. In fact, the Japanese born painter Kuniyoshi is too much a poet and a pure painter to be mentioned in this context except that the painting which represents him in this exhibition has such an intense mood of human weariness about it. Walt Kuhn's magnificently humane and solidly painted clowns and dancers, one feels, are capable of sighing for themselves, though they too do so with the greatest reserve.

Two painters who are realist in neither manner nor their relation to subject matter, and who could better be associated with expressionism, are Franklin Watkins and Max Weber. More than one critic has linked Watkins with El Greco in his fondness for elongated distortions and flickering tonalities, as well as in his achievement of otherworldly values. In different vein, though related in intention, are some of the paintings of Max Weber. In the first

years of this century he was one of the most searching and vigorous early abstractionists. Many of his most telling canvases since that time, however, are based on his vivid memories of an early childhood in a Jewish community in Russia, and, as in the present "Adoration of the Moon", quiver with an intense and ritualistic fervour.

In the last ten or fifteen years of American painting, it is the abstract current which has dominated, both in the number and quality of works produced. Undoubtedly both impetus and direction in this second period of abstraction have come from the arrival in America from the most advanced European schools of refugee artists or artist-teachers like the abstract surrealist Yves Tanguy, and the abstract-expressionist Hans Hofmann. The work of this generation is very diverse, and since it depends so pre-eminently on non-literary values it is more than ever impossible to approach it with words. Ad Reinhardt and Theodoros Stamos (as represented here) might be said to practise a kind of abstract impressionism, putting the stress on expression primarily through color-light harmonies. Balcomb Greene and Arshile Gorky (in his later work) in their suggestion of three-dimensional space, hauntingly empty perhaps, or populated by organic shapes, appear to have some roots in surrealism. Bradley Walker Tomlin has a lyrical semi-geometric form while James Brooks uses a flowing organic line to trace his journey through a field of color embers. Robert Motherwell's simple chunks and wedges of pigment color are balanced with all the weight and perilous consequence of boulders on a cliff edge. Richard Pousette-Dart, Joseph Glasco and William Baziotes are among painters who have seen, through the vision of abstraction as it were, into a world of expressive imagery, a world peopled by presences, creatures, rudimentary cell or animal forms, and enigmatic symbols.

One artist who belongs in this period in time, but refuses to be put in any category is Morris Graves of the Pacific northwest. Very strongly attracted to the art and philosophy of the Orient which he has visited, he has developed a highly personal mysticism and in his dark and sensitive paintings, tenuous birds or fish become symbols sharp with metaphysical implications.

In considering the whole panorama of recent abstraction, two recurrent tendencies are worth noting perhaps: one is a frequent insistence on the physical life of the canvas as revealed by outsize dimensions for example, by giant and violent calligraphy, or extreme textural manipulation. The other is a concept of the painting as something which grows, unfolds itself under the guidance of the artist and only reveals itself to him, so to speak, as the work progresses. Composition in such canvases is likely to be somewhat all-over, with forms in continuous interacting relation to each other, rather than to one static point.

Certainly and inevitably current American painting has lost its regionalism, perhaps even its nationalism; at any rate it would be difficult to say what is specifically American in this work. However, there is evidence that American painting today is alive in American society, and, that it is highly individualistic and vigorously alive as painting, we can see for ourselves.

CATALOGUE

Pictures marked ★ are illustrated

JOHN SMIBERT 1688—1751

Born in Edinburgh, trained as house and coach painter. 1717 went to Italy for three years, copied old masters. Settled in Boston, 1729. Became portrait painter of considerable reputation.

1. **PORTRAIT OF MRS. JAMES MacSPARRAN**
   Oil on canvas. 30¼ x 25¼ in. 1729.
   Lent by The Museum of Fine Arts, Boston.

JOSEPH BADGER 1708—1765

Born Charlestown, Mass., trained as glazier and sign painter. Settled in Boston, 1733. His style is fundamentally primitive and reflects that of earlier Colonial itinerant painters.

2. **PORTRAIT OF JOHN HASKINS** ★
   Oil on canvas. 36 x 28 in. 1759.
   Lent by The Brooklyn Museum.

ROBERT FEKE c. 1705—c. 1750

Born probably at Oyster Bay, Long Island, acted as Town Surveyor. First reference to him as painter is signed portrait dated 1741. Painted many portraits during 1740's, showing increasing facility.

3. **PORTRAIT OF CHARLES APTHORP** ★
   Oil on canvas. 50 x 40 in. 1748.
   Lent by The Cleveland Museum of Art (John Huntington Collection)

JOSEPH BLACKBURN — active 1752—1778

An English painter, came to America about 1754, by way of Bermuda. Painted in Boston and Portsmouth, N.H., in 1761. Believed to have returned to England about 1763. Taught young Copley.

4. **PORTRAIT OF JONATHAN WARNER**
Oil on canvas. 50 x 40 in. 1761.
Lent by The Museum of Fine Arts, Boston.

JOHN SINGLETON COPLEY — 1738—1815

Born in Boston, his first known portrait dated 1753. Influenced by Smibert and Blackburn. By late 1750's had achieved mature style of his own. After correspondence with Benjamin West moved permanently to England in 1774.

5. **PORTRAIT OF MRS. EZEKIEL GOLDTHWAIT** ★
Oil on canvas. 50 x 40 in. 1771.
Lent by The Museum of Fine Arts, Boston.

BENJAMIN WEST — 1738—1820

Born Springfield, Pa., settled Philadelphia as portrait painter. 1760 left for Europe. Three years in Rome, then London where he became a favourite painter of George III and foundation member Royal Academy 1768. First American painter to gain position of respect in Europe and leading force in directing trend of painting there.

6. **THE DEATH OF WOLFE** ★
Oil on canvas. 59½ x 84 in. 1770.
Lent by The National Gallery of Canada.

CHARLES WILLSON PEALE — 1741—1827

Born Maryland, went to London 1767 to study two years with Benjamin West. On return served in Revolution. Settled Philadelphia to paint portraits, including Washington. Started museum of natural history and assisted founding Pennsylvania Academy of Fine Arts 1805.

7. **PORTRAIT OF MRS. JOHN NICHOLSON AND SON** ★
Oil on canvas. 36 x 27½ in. 1790.
Lent by The Art Institute of Chicago.

RALPH EARL — 1751—1801

Born Worcester County, Mass. In 1775 accompanied engraver Amos Doolittle to Lexington and Concord, made sketches of first Revolutionary battlegrounds. 1778-85 in England. On return, chief activity in Connecticut.

8. **PORTRAIT OF BARON VON STEUBEN** ★
Oil on canvas. 49¾ x 41⅜ in.
Lent by The Yale University Art Gallery.

GILBERT STUART 1755—1828

Born Kingston, R.I., at fourteen became pupil of Cosmo Alexander, returned with him to Scotland. 1772 in Newport again; back to England 1775, pupil of Benjamin West. Became fashionable portrait painter, London and Dublin. On return to America 1794 painted many important portraits, including Washington, Jefferson, Madison and Monroe.

9. **PORTRAIT OF MRS. GEORGE WILLIAMS** ★
Oil on canvas. 36 x 28 in. c. 1810.
Lent by The Museum of Fine Arts, Boston.

JOHN TRUMBULL 1756—1843

Served in Revolution. 1780 to London, studied with Benjamin West. 1789 returned New York, completed portrait sketches for historical canvases. In Europe 1794-1804 and 1809-15. Engaged on historical panels for new Capitol Rotunda in Washington.

10. **PORTRAIT OF STEPHEN MINOT**
Oil on canvas. 30 x 24 in. 1806.
Lent by The Museum of Fine Arts, Boston.

RAPHAELLE PEALE 1774—1825

Son of Charles Willson Peale, became miniature painter. After 1812, in bad health, concentrated on still-life painting. One of the first Americans to specialize in this field.

11. **STILL LIFE WITH A GLASS, PLATE, BISCUIT AND FRUIT**
Oil on panel. 10¼ x 13⅜ in. 1818.
Lent by The Detroit Institute of Arts.

THOMAS SULLY 1783—1872

Born in England, came to Charleston, S.C., at age of nine. 1806, New York; 1807 visited Gilbert Stuart, Boston. 1809 to England, welcomed by West, influenced by Sir Thomas Lawrence. 1810 settled Philadelphia as successful portrait painter.

12. **PORTRAIT OF JUNIUS BRUTUS BOOTH**
Oil on canvas. 30½ x 25 in. 1834?
Lent by The Fogg Art Museum, Harvard University.

WASHINGTON ALLSTON 1779—1843

Born South Carolina, graduated Harvard 1800. London 1801, studied under Benjamin West. 1804 to Paris, then four years Rome. 1809 returned to America; 1811 to England with Morse. 1818 settled in Boston and Cambridgeport.

13. **TRAGIC FIGURE IN CHAINS**
Oil on panel. 12⅜ x 9½ in.
Lent by The Addison Gallery of American Art, Andover.

SAMUEL F. B. MORSE 1791—1872

Born in Charlestown, Mass., went to England 1811, pupil of Allston. Associated with American artists in West's studio. On return to America after four years, obliged to paint portraits for a living. First president, National Academy of Design. 1829-32 in Italy, Switzerland and France. Became interested in invention of telegraph, gave up painting.

14. **PORTRAIT OF A GENTLEMAN**
Oil on canvas. 30¼ x 25 in. c. 1815.
Lent by The Art Institute of Chicago.

THOMAS COLE 1801—1848

Born England, arrived America 1818. Tried engraving, teaching, decorating, portrait painting for living. 1825 moved New York, achieved recognition as landscape painter. 1829-32 in England, France, Italy. Catskill centre of activity on return.

15. **OLD MILL AT SUNSET**
Oil on canvas. Oval, 25½ x 34½ in. 1844.
Lent by The Brooklyn Museum.

GEORGE CALEB BINGHAM 1811—1879

Born in Augusta County, Va., in 1837 studied shortly at Pennsylvania Academy of Fine Arts. Returning Missouri, began series of river life scenes. 1856 went abroad, studying at Düsseldorf. Later devoted himself more to portraiture.

16. **THE WOOD BOAT**
Oil on canvas. 24¾ x 29⅝ in. 1850.
Lent by The City Art Museum of St. Louis.

JOHN FREDERICK KENSETT 1818—1872

Born Cheshire, Conn., trained as engraver. 1840 accompanied Durand to Europe, remained seven years, visiting England and Italy. Returning New York 1848, became one of America's leading landscape painters.

17. **LAKE GEORGE** ★
Oil on canvas. 13¾ x 24 in. 1870.
Lent by The Brooklyn Museum.

JASPER FRANCIS CROPSEY 1823—1900

Native of Staten Island, trained as architect. Turned to painting owing to ill health. 1847 visited England, Scotland, France and Italy. Painted at Newport and the White Mountains before going abroad again in 1857, spending seven years in London.

18. **NIAGARA FALLS**
Oil on canvas. Oval top, 36½ x 35¾ in. 1860.
Lent by The Brooklyn Museum.

EASTMAN JOHNSON 1824—1906

Born in Lovell, Me., apprenticed to lithographer. By 1846 established in Washington as portrait painter. 1846-49 Boston; 1849 studied in Düsseldorf, visited London, Paris; 3½ years at The Hague. 1856-57 painted Indians and frontier life. Followed Union Army during Civil War. Genre subjects as well as portraits, which chiefly occupied him from mid-1880's.

19. CORN HUSKING AT NANTUCKET
Oil on canvas. 27⅝ x 34½ in. c. 1876?
Lent by The Metropolitan Museum of Art.

GEORGE INNESS 1825—1894

Born near Newburg, N.Y., only formal training short period under Régis Gignoux. 1847 in Italy; 1851 there again for two years. 1854 influenced in Paris by Barbizon School of painters. Leader of landscape painters succeeding Hudson River Group.

20. CASTEL GANDOLFO ★
Oil on canvas. 20⅛ x 30⅛ in. 1876.
Lent by The Portland Art Museum.

ALBERT BIERSTADT 1830—1902

Born in Germany, at 21 returned there to study under Achenbach and Lessing. Visited Rome. 1858 went to Oregon with survey party and gained inspiration for his large scenic panoramas.

21. MOUNT HOOD ★
Oil on canvas. 36⅛ x 60¼ in. 1869.
Lent by The Portland Art Museum.

JAMES A. McNEILL WHISTLER 1834—1903

Born Lowell, Mass. 1843-49 in St. Petersburg, Russia. 1851 to West Point, dismissed 3rd year. 1855 to Paris, studied two years with Gleyre. 1859 settled in England. Whistler-Ruskin lawsuit 1878. Venice 1879; Paris 1892. 1902 returned to England.

22. GRAY AND GREEN: THE SILVER SEA
Oil on canvas. 20 x 29½ in. c. 1864.
Lent by The Art Institute of Chicago.

WINSLOW HOMER 1836—1910

Born Boston, apprenticed to lithographer. New York 1859, studied at National Academy. 1858-76 illustrations for periodicals. 1862-64 war correspondent. First oils 1862. Visited Paris 1867. Virginia 1876-80; England 1881-82. Settled Maine 1884, did first of large marines.

23. THE CARNIVAL ★
Oil on canvas. 20 x 30 in. 1877.
Lent by The Metropolitan Museum of Art.

ELIHU VEDDER 1836—1923

Born New York, studied in Paris and Italy. From 1867 lived in Rome and Capri, visiting and exhibiting in U.S. Did murals in Library of Congress, Washington in 1890's.

24. **THE PLEIADES**
Oil on canvas. 24½ x 37⅜ in. c. 1885.
Lent by The Metropolitan Museum of Art.

THOMAS EAKINS 1844—1916

Born Philadelphia. In Paris, 1866-69, studied under Gérôme, Bonnat and sculptor Dumont. Travelled in Europe. 1870 settled Philadelphia painting, doing some sculpture and teaching. 1871-75 sports pictures; 1888-89 prize fights.

25. **PORTRAIT OF ROBERT M. LINDSAY (The Print Collector)** ★
Oil on canvas. 24 x 20 in. 1900.
Lent by The Detroit Institute of Arts.

MARY CASSATT 1845—1926

Born in Pennsylvania. Studied Academy of Fine Arts there and in Paris. Associated with Impressionists and exhibited at Salon from 1872.

26. **MOTHER AND BOY** ★
Oil on canvas. 32⅛ x 25⅞ in.
Lent by The Metropolitan Museum of Art.

RALPH ALBERT BLAKELOCK 1847—1919

Born New York, trained for medical profession. Unable to afford instruction in painting or European travel, largely self-trained. Travelled through west, inspired by scenery and Indian life. At age of 52, suffered mental breakdown and spent eighteen years in asylum.

27. **WOODLAND VISTA**
Oil on panel. 18 x 24 in.
Lent by The Metropolitan Museum of Art.

ALBERT PINKHAM RYDER 1847—1917

Born New Bedford, Mass., studied briefly New York with William E. Marshall and 1871 attended National Academy of Design. 1893 visited England, Holland, Italy, Spain and Morocco. Exhibited Armory Show 1913.

28. **LANDSCAPE** ★
Oil on canvas. 9¹¹⁄₁₆ x 14 in. Finished 1898.
Lent by The Metropolitan Museum of Art.

FRANK DUVENECK 1848—1919

Born Covington, Ky. Early training at a monastery near Pittsburgh. Studied in Munich. Made National Academician 1906.

29. WHISTLING BOY ★
Oil on canvas. 28 x 21½ in. 1872.
Lent by The Cincinnati Art Museum.

WILLIAM MICHAEL HARNETT 1848?—1892

Trained as engraver. Studied Pennsylvania Academy of Fine Arts; National Academy of Design; Cooper Union. From 1875 devoted himself solely to painting. 1876-79 Philadelphia. 1880 to Europe, spent four years Munich. 1886 returned to U.S.

30. MUSIC AND LITERATURE ★
Oil on canvas. 24 x 32⅛ in. 1878.
Lent by The Albright Art Gallery, Buffalo.

WILLIAM M. CHASE 1849—1916

Born Franklin, Ind. Started career as local portrait painter, later to New York to study. 1872 studied in Munich, travelled much in Europe. For ten years president of Society of American Artists.

31. THE HALL AT SHINNECOCK ★
Oil on canvas. 40⅛ x 35 in.
Lent by The Metropolitan Museum of Art.

JOHN HENRY TWACHTMAN 1853—1902

Born Cincinnati, studied with Duveneck. 1875 to Europe, studied with Loefftz in Munich and with Boulanger and Lefebvre in Paris. 1885 settled near Greenwich, Conn. Helped organize *Ten American Painters*, 1898.

32. LANDSCAPE
Oil on canvas. 25¼ x 30¼ in.
Lent by The Metropolitan Museum of Art.

JOHN SINGER SARGENT 1856—1925

Born Florence of American parents. 1874 entered studio of Carolus Duran, Paris. 1879 studied Velasquez in Spain. 1881 turned to portraiture, successful in Paris to 1884, then to London. Made many trips to U. S. World War I official British artist in France.

33. TROUT STREAM IN THE TYROL
Oil on canvas. 22 x 28 in.
Lent by The California Palace of the Legion of Honor.

CHILDE HASSAM 1859—1935

Born Boston. Studied in Paris under Boulanger and Lefebvre. Member *Ten American Painters.*

34 **STILL LIFE WITH FRUIT**
Oil on canvas. 25 x 30¼ in. 1904.
Lent by The Portland Art Museum.

MAURICE PRENDERGAST 1859—1924

Born Boston. Studied in Paris under Laurens and Blanc.

35. **LANDSCAPE WITH FIGURES** ★
Oil on canvas. 29¾ x 43 in.
Lent by The Detroit Institute or Arts.

ARTHUR B. DAVIES 1862—1928

Born Utica, N. Y. Studied Academy of Design, Chicago; Art Institute of Chicago and in New York. 1893 to Italy. 1908 exhibited with *The Eight*, New York. Helped organize Armory Show, 1913. Travelled widely. Died Italy.

36. **DREAM** ★
Oil on canvas. 18 x 30 in. Before 1909.
Lent by The Metropolitan Museum of Art.

ROBERT HENRI 1865—1929

Born Cincinnati. Studied Pennsylvania Academy of Fine Arts, 1886-88; Académie Julien and Ecole des Beaux Arts, Paris, 1888-91. Travelled much in Europe. Became famous teacher on return to U. S.

37. **LILLIAN**
Oil on canvas. 32¼ x 26¼ in.
Lent by The San Francisco Museum of Art (Emanuel Walter Collection).

GEORGE BENJAMIN LUKS 1867—1933

Born Williamsport, Pa. Studied Pennsylvania Academy of Fine Arts; Düsseldorf Academy; also London and Paris.

38. **HOLIDAY ON THE HUDSON** ★
Oil on canvas. 30 x 36⅛ in. c. 1912.
Lent by The Cleveland Museum of Art (Hinman B. Hurlbut Collection).

WILLIAM J. GLACKENS 1870—1938

Born Philadelphia. Studied Pennsylvania Academy of Fine Arts; also abroad.

39. **DREAM RIDE**
Oil on canvas. 48 x 54 in. c. 1920.
Lent by Kraushaar Galleries, New York.

JOHN SLOAN 1871—1951

Grew up in Philadelphia, studying nights at Pennsylvania Academy. Newspaper staff artist. New York 1905, magazine illustrator. Member of *The Eight*, helped organize Armory Show. Taught Art Students' League 1914-31.

40. **THE WIGWAM, OLD TAMMANY HALL** ★
Oil on board. 30 x 25 in.
Lent by The Metropolitan Museum of Art.

GEORGE BELLOWS 1882—1925

Born Columbus, Ohio. Newspaper cartoonist. Studied with H. G. Maratta in Chicago, then with Robert Henri and Hayes Miller, New York, 1904. Taught Art Students' League and National Academy, 1913. One of younger members of Henri's group.

41. **LOVE OF WINTER** ★
Oil on canvas. 32½ x 40½ in. 1914.
Lent by The Art Institute of Chicago.

JOHN MARIN 1870—1953

Born Rutherford, N. J., trained as architect. 1899-1901 studied at Pennsylvania Academy; 1901-3 at Art Students' League. 1905 to Europe for four years. Returned U. S. 1909, to Europe again 1910-11, then settled U. S.

42. **SUNSET** ★
Watercolour. 16½ x 19¼ in. 1914.
Lent by The Whitney Museum of American Art.

MARSDEN HARTLEY 1877—1943

Born Lewiston, Me. Studied Cleveland School of Art; 1899 Chase School; four years National Academy. To Europe 1912; 1914-16 France, Germany, exhibited with Kandinsky, Klee, Marc. 1918-20 U. S. 1921, four years Germany; 1926-7 France, 1930 Mexico. From 1931 in New York and Maine.

43. **PAINTING, NUMBER 5** ★
Oil on canvas. 39½ x 31¾ in. 1914-15.
Lent by The Whitney Museum of American Art.

JOSEPH STELLA 1880—1946

Born Italy, to U. S. 1900. Studied New York School of Art, 1902. Italy, France, 1909-12. Returned to U. S. Exhibited Armory Show, 1913.

44. **DER ROSENKAVALIER**
Oil on canvas. 24 x 30 in. c. 1915.
Lent by The Whitney Museum of American Art.

WALT KUHN 1880—1949

Before twenty, cartoonist on San Francisco paper. Later travelled France, Germany, Holland, Spain. Assisted organization Armory Show, 1913.

45. **THE BLUE CLOWN** ★
Oil on canvas. 30 x 25 in. 1931.
Lent by The Whitney Museum of American Art.

HANS HOFMANN 1880—

Born Germany, studied in Munich. Paris 1904-14. Conducted own school Munich, 1915-32. Settled U. S. 1932. Opened school New York, 1934.

46. **MAGENTA AND BLUE** ★
Oil on canvas. 48 x 58 in. 1950.
Lent by The Whitney Museum of American Art.

MAX WEBER 1881—

Born Russia. To U. S. 1891. Studied 1897-1900 Pratt Institute. To Paris 1905, studied with Laurens and Matisse. Spain 1906; Italy 1907. Taught Art Students' League 1920-21, 1926.

47. **ADORATION OF THE MOON** ★
Oil on canvas. 48 x 32 in. 1944.
Lent by The Whitney Museum of American Art.

EDWARD HOPPER 1882—

Born Nyack, N. Y. 1900-05 Chase School under Henri and Hayes Miller. 1906-07 in Paris. Illustrator until 1924, when after successful show, gave up commercial work.

48. **SEVEN A.M.** ★
Oil on canvas. 30 x 40 in. 1948.
Lent by The Whitney Museum of American Art.

CHARLES DEMUTH 1883—1935

Born Lancaster, Pa., studied at Pennsylvania Academy. 1904 to Paris for two years. 1912 Colarossi Academy, Paris. Returned U. S. 1914. Outstanding watercolourist and book illustrator.

49. **BUILDINGS, LANCASTER**
Oil on board. 24 x 20 in. 1930.
Lent by The Whitney Museum of American Art.

CHARLES SHEELER 1883—

Born Philadelphia, studied at Academy of Fine Arts. Made several trips to Europe. Exhibited at Armory Show, 1913. Until 1931 earned his livelihood as photographer.

50. **RIVER ROUGE PLANT** ★
Oil on canvas. 20 x 24⅛ in. 1932.
Lent by The Whitney Museum of American Art.

BERNARD KARFIOL 1886—1952

Born near Budapest of American parents. 1900 studied at National Academy; 1901 Académie Julian, Paris; in France five years. Returned U. S. 1906.

51. **FISHING VILLAGE**
Oil on canvas. 30 x 40 in. c. 1930.
Lent by The Whitney Museum of American Art.

GEORGIA O'KEEFFE 1887—

Born Sun Prairie, Wis. Studied Art Institute of Chicago and Art Students' League. Several years as advertising artist, then studied at University of Virginia and Teachers' College, New York. Head of art department, West Texas State Normal College four years. 1916 gave up teaching to paint.

52. **THE MOUNTAIN, NEW MEXICO**
Oil on canvas. 30 x 36 in. 1931.
Lent by The Whitney Museum of American Art.

STANTON MACDONALD-WRIGHT 1890—

Born Charlottesville, Va. To Paris 1907, studied Ecole des Beaux-Arts and Académie Julian. About 1912 formulated synchromism with Morgan Russell. Exhibited at Armory Show 1913. Returned to U. S. 1916.

53. **"CONCEPTION". SYNCHROMY**
Oil on canvas. 30 x 24 in. 1915.
Lent by The Whitney Museum of American Art.

CHARLES BURCHFIELD 1893—

Born Ashtabula Harbor, Ohio. 1911-16 Cleveland School of Art. Until 1921 worked as accountant; 1921-28 as wallpaper designer, then gave full time to painting.

54. **THE MARKET AT CHRISTMASTIME** ★
Watercolour. 25½ x 42½ in. 1941.
Lent by The Whitney Museum of American Art.

YASUO KUNIYOSHI 1893—1953

Born Okayama, came to U. S. at thirteen. Among his instructors was Hayes Miller. Travelled extensively in Europe. Devoted much time to drawings and lithographs.

55. **I'M TIRED** ★
Oil on canvas. 40¼ x 31 in. 1938.
Lent by The Whitney Museum of American Art.

GEORGE GROSZ 1893—

Born Berlin, studied at Dresden Academy and in Berlin. 1913 to Paris. German army 1914-18. Dadaist Berlin, 1919. 1932 to U. S. Taught at Art Students' League.

56. **PEACE, II**
Oil on canvas. 47 x 33¼ in. 1946.
Lent by The Whitney Museum of American Art.

MILTON AVERY 1893—

Born Altmar, N. Y. Studied Connecticut League of Art Students and Hartford Art Society.

57. **CLEANING FISH, GASPÉ**
Oil on canvas. 33¾ x 54 in. 1940.
Lent by The Whitney Museum of American Art.

STUART DAVIS 1894—

Born Philadelphia. 1910-13 studied with Henri; worked as cartoonist and illustrator. Exhibited Armory Show, 1913. Painted "collages", 1921; abstract still life, 1927-28. Paris 1928-29.

58. **PLACE PASDELOUP** ★
Oil on canvas. 36¼ x 28¾ in. 1928.
Lent by The Whitney Museum of American Art.

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58. **PLACE PASDELOUP** ★
Oil on canvas. 36¼ x 28¾ in. 1928.
Lent by The Whitney Museum of American Art.

FRANKLIN C. WATKINS 1894—

Born New York. Studied University of Virginia, 1911-12; Pennsylvania Academy, 1916-17, 1920-21. Europe 1921 on scholarship. Teaches in Philadelphia.

59. SOLILOQUY ★
Oil on canvas. 25¼ x 30¼ in. 1932.
Lent by The Whitney Museum of American Art.

JOHN STEUART CURRY 1897—1946

Born Dunavant, Kan., grew up on farm. 1916 Kansas City Art Institute; Chicago Art Institute; Art Students' League; Russian Academy, Paris. Murals for Justice and Interior Departments. Artist-in-residence University of Wisconsin, 1936.

60. BAPTISM IN KANSAS ★
Oil on canvas. 40 x 50 in. 1928.
Lent by The Whitney Museum of American Art.

ALEXANDER BROOK 1898—

Born Brooklyn, of Russian parentage. Studied Pratt Institute; Art Students' League. 1924-27 assistant director, Whitney Studio Club. Murals for Post Office Department. 1943 artist-correspondent.

61. THE SENTINELS
Oil on canvas. 32 x 48¼ in. 1934.
Lent by The Whitney Museum of American Art.

BEN SHAHN 1898—

Born in Russia, grew up in Brooklyn. Supported himself by lithography until in his thirties. Abroad in 1920's; during 1930's enrolled in WPA project. Murals for Bronx Post Office, 1939; Social Security Building, Washington, 1942.

62. CHERUBS AND CHILDREN ★
Tempera on board. 15 x 22⅞ in. 1944.
Lent by The Whitney Museum of American Art.

RAPHAEL SOYER 1899—

Born Russia. Came to U. S. 1912. Studied nights Cooper Union, later trained at National Academy and Art Students' League.

63. THE BROWN SWEATER
Oil on canvas. 50 x 34 in. 1952.
Lent by The Whitney Museum of American Art.

BRADLEY WALKER TOMLIN 1899—1953

Born Syracuse, N. Y., studied at university there. Began working in cubist direction c. 1934; calligraphic style, 1946.

64. STILL LIFE ★
Oil on canvas. 34 x 46 in. 1939.
Lent by The Whitney Museum of American Art.

YVES TANGUY 1900—

Born Paris. Member of Surrealist group since 1926. Came to U. S. 1939.

65. FEAR ★
Oil on canvas. 60 x 40 in. 1949.
Lent by The Whitney Museum of American Art.

ROBERT GWATHMEY 1903—

Born Richmond, Va. Studied North Carolina State College; Maryland Institute; Pennsylvania Academy of Fine Arts. Instructor Cooper Union, 1942-52.

66. SOWING ★
Oil on canvas. 36 x 40 in. 1949.
Lent by The Whitney Museum of American Art.

BALCOMB GREENE 1904—

Born Niagara Falls, N. Y. Studied at Universities of Syracuse, Columbia and New York; also in Paris and Vienna. Self-taught as painter. Exhibited with American Abstract Artists, 1937-45.

67. THIS ARCHITECTURAL WORLD ★
Oil on canvas. 30 x 47¾ in. 1945.
Lent by The Whitney Museum of American Art.

ARSHILE GORKY 1904—1948

Born Armenia. Studied Tiflis 1916-18. To U. S. 1920. Studied engineering, painted in free time. New York, 1925. Died by suicide.

68. PAINTING
Oil on canvas. 38 x 48 in. 1936-37.
Lent by The Whitney Museum of American Art.

LOUIS GUGLIELMI 1906—

Born Cairo, Egypt. Studied National Academy of Design, New York.

69. **TERROR IN BROOKLYN**
Oil on canvas. 34 x 30 in. 1941.
Lent by The Whitney Museum of American Art.

PETER BLUME 1906—

Born Russia, grew up in Brooklyn. Studied Art Students' League and Beaux Arts. First one-man show, 1930.

70. **LIGHT OF THE WORLD** ★
Oil on board. 18 x 20¼ in. 1932.
Lent by The Whitney Museum of American Art.

JAMES BROOKS 1906—

Born St. Louis. Studied Southern Methodist University and Art Students' League. First one-man show, 1950.

71. **NUMBER 27** ★
Oil on canvas. 37 x 46 in. 1950.
Lent by The Whitney Museum of American Art.

WALTER MURCH 1907—

Born Toronto. Studied Ontario College of Art; Art Students' League and with Arshile Gorky.

72. **GOVERNOR, II** ★
Oil on paper. 40⅜ x 17¾ in. 1952.
Lent by The Whitney Museum of American Art.

MORRIS GRAVES 1910—

Born Fox Valley, Ore. Visited Japan, 1930; Puerto Rico, 1940. Worked on Washington WPA Art Project.

73. **SEA, FISH AND CONSTELLATION** ★
Tempera. 19 x 53½ in. 1943.
Lent by The Seattle Art Museum.

WILLIAM BAZIOTES 1912—

Born Pittsburgh, Pa. Studied National Academy of Design. First one-man show, 1944.

74. **GREEN FORM**
Oil on canvas. 40 x 48 in. 1945-46.
Lent by The Whitney Museum of American Art.

AD REINHARDT 1913—

Born Buffalo, N. Y. Studied Columbia and New York Universities. Self-taught as painter. Exhibited with American Abstract Artists, 1939-46.

75. **NUMBER 18** ★
Oil on canvas. 40 x 60 in. 1948-49.
Lent by The Whitney Museum of American Art.

ROBERT MOTHERWELL 1915—

Born Aberdeen, Wash. Studied Stanford University, 1933-37; philosophy, Harvard, 1937-38; architecture, Columbia, 1940-41. Self-taught as painter. First one-man show, 1944.

76. **THE RED SKIRT** ★
Oil on board. 48 x 24 in. 1947.
Lent by The Whitney Museum of American Art.

RICHARD POUSETTE-DART 1916—

Born St. Paul, Minn. Self-taught as painter. First one-man show 1941.

77. **THE MAGNIFICENT** ★
Oil on canvas. 86¼ x 44 in. 1950-51.
Lent by The Whitney Museum of American Art.

JIMMY ERNST 1920—

Born Germany. Came to U. S., 1938; began painting 1940. Self-taught as painter.

78. **PERSONAL HISTORY**
Oil on canvas. 46 x 40 in. 1949.
Lent by The Whitney Museum of American Art.

THEODOROS STAMOS 1922—

Born New York. Studied American Art School. First one-man show, 1943. Travelled in Europe, 1948.

79. **GREEK ORISON** ★
Oil on canvas. 67 x 27 in. 1952.
Lent by The Whitney Museum of American Art.

HERBERT KATZMAN 1923—

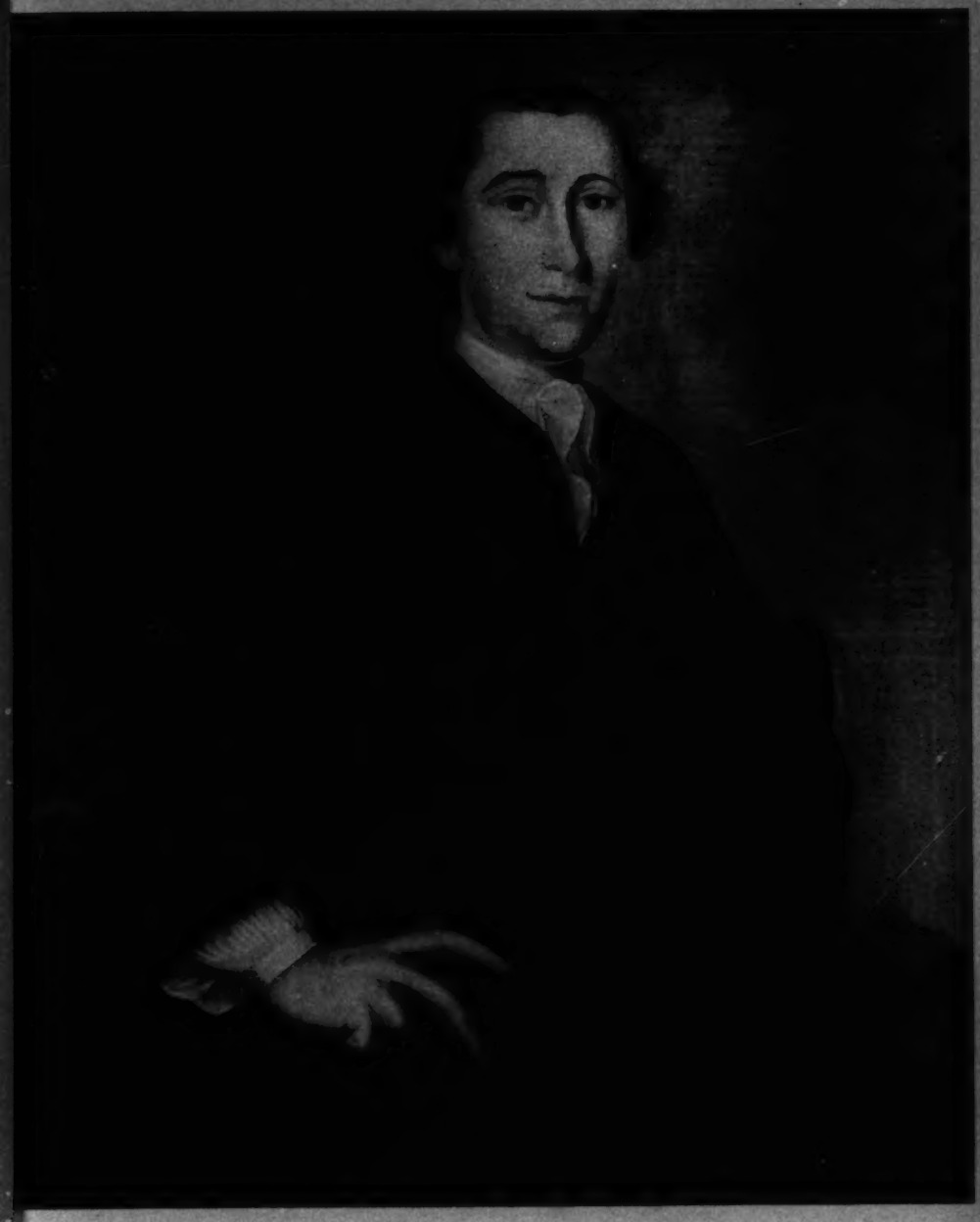
Born Chicago. Studied Art Institute of Chicago 1940-42. U. S. Navy 1942-44. Graduated Art Institute 1946, awarded travelling fellowship. Paris 1947 for three-and-a-half years.

80. **TWO NUDES BEFORE JAPANESE SCREEN**
Oil on board. 76 x 43 in. 1952.
Lent by The Whitney Museum of American Art.

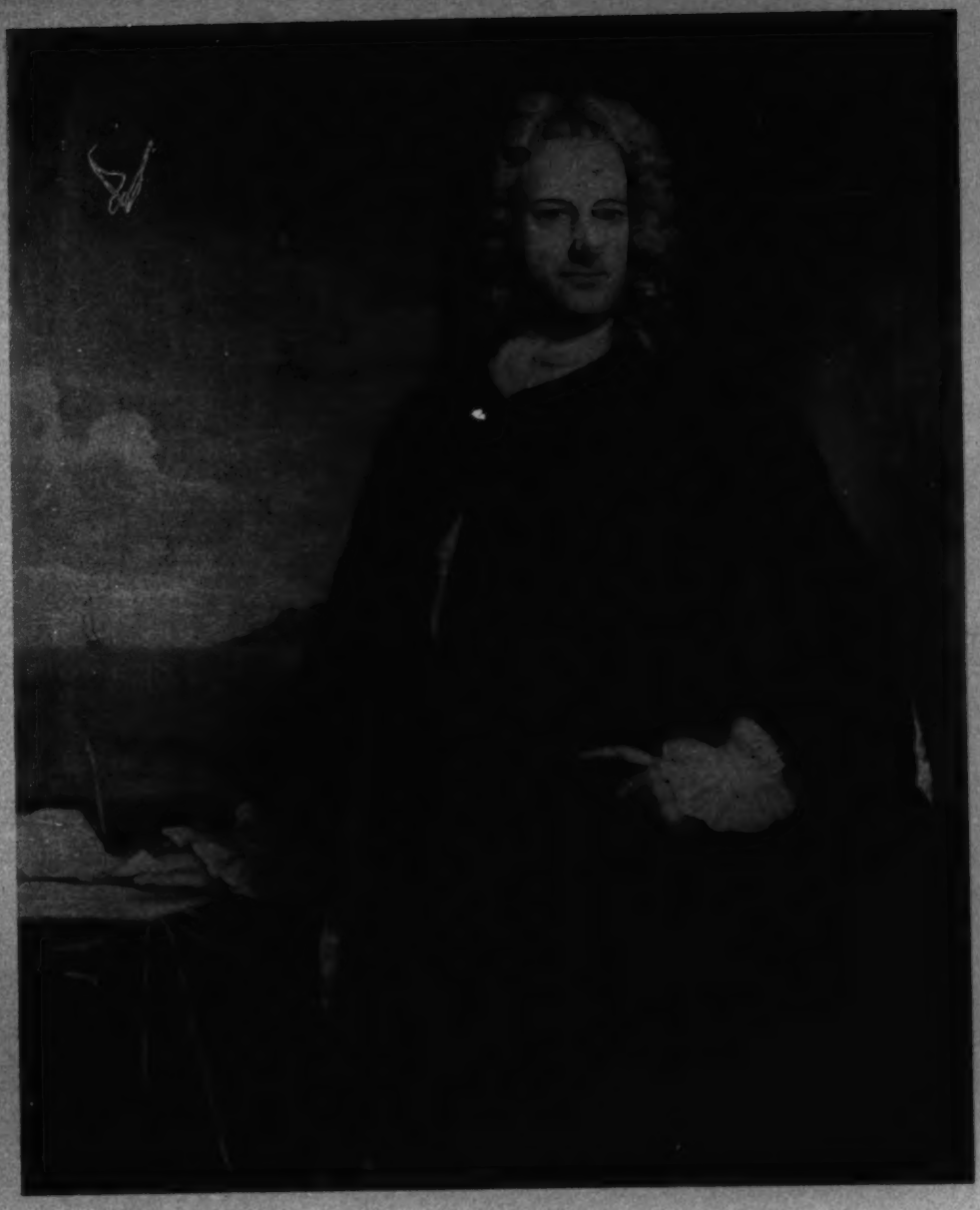
JOSEPH GLASCO 1925—

Born Pauls Valley, Okla. Drafted 1943, murals for Air Corps; 1945 saw combat in Germany. Los Angeles 1946-48, studied briefly with Rico Lebrun. Mexico, 1948. Studied Art Students' League, 1949.

81. **PORTRAIT OF A POET** ★
Oil on canvas. 68 x 46 in. 1951.
Lent by The Whitney Museum of American Art.



2 JOSEPH BADGER: PORTRAIT OF JOHN HASKINS

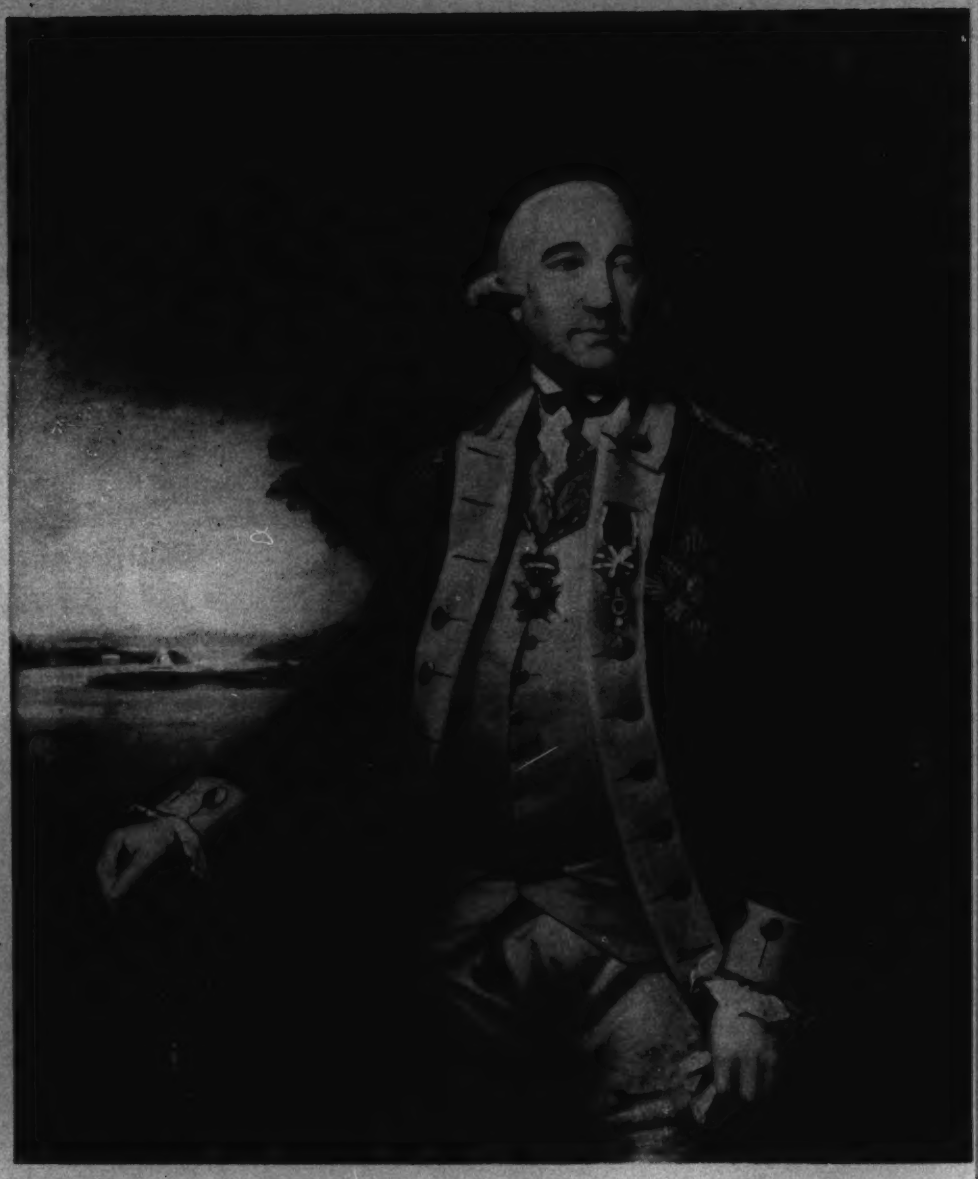


3 ROBERT FEKE: PORTRAIT OF CHARLES APTHORP

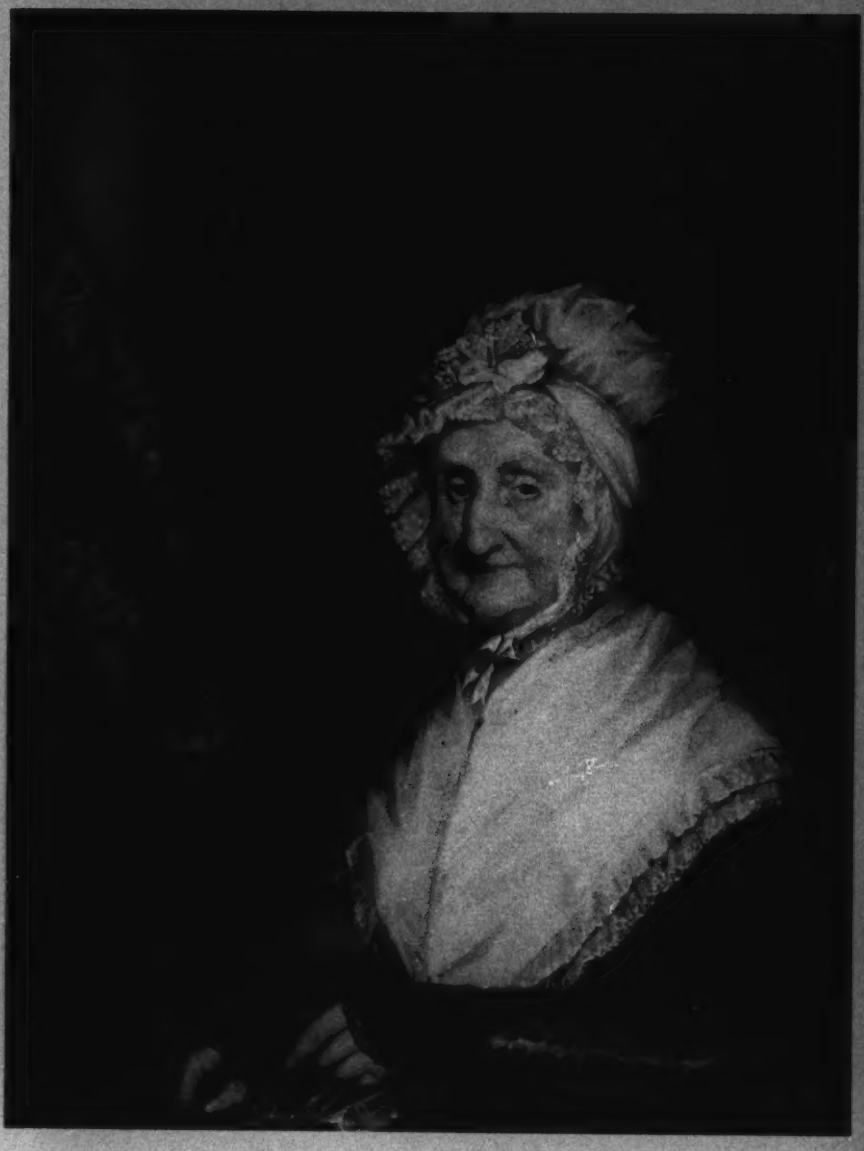
5 JOHN S. COPLEY: PORTRAIT OF MRS. EZEKIEL GOLDTHWAIT

6 BENJAMIN WEST: THE DEATH OF WOLFE

CHARLES W. PEALE · PORTRAIT OF MRS. JOHN NICHOLSON AND SON



8 RALPH EARL: PORTRAIT OF BARON VON STEUBEN



9 GILBERT STUART: PORTRAIT OF MRS. GEORGE WILLIAMS

17 JOHN F. KENSETT: LAKE GEORGE

20 . GEORGE INNESS: CASTEL GANDOLFO

21 ALBERT BIERSTADT: MOUNT HOOD

23 WINSLOW HOMER: THE CARNIVAL

25 THOMAS EAKINS: PORTRAIT OF ROBERT LINDSAY

26 MARY CASSATT: MOTHER AND BOY

28 ALBERT P. RYDER: LANDSCAPE

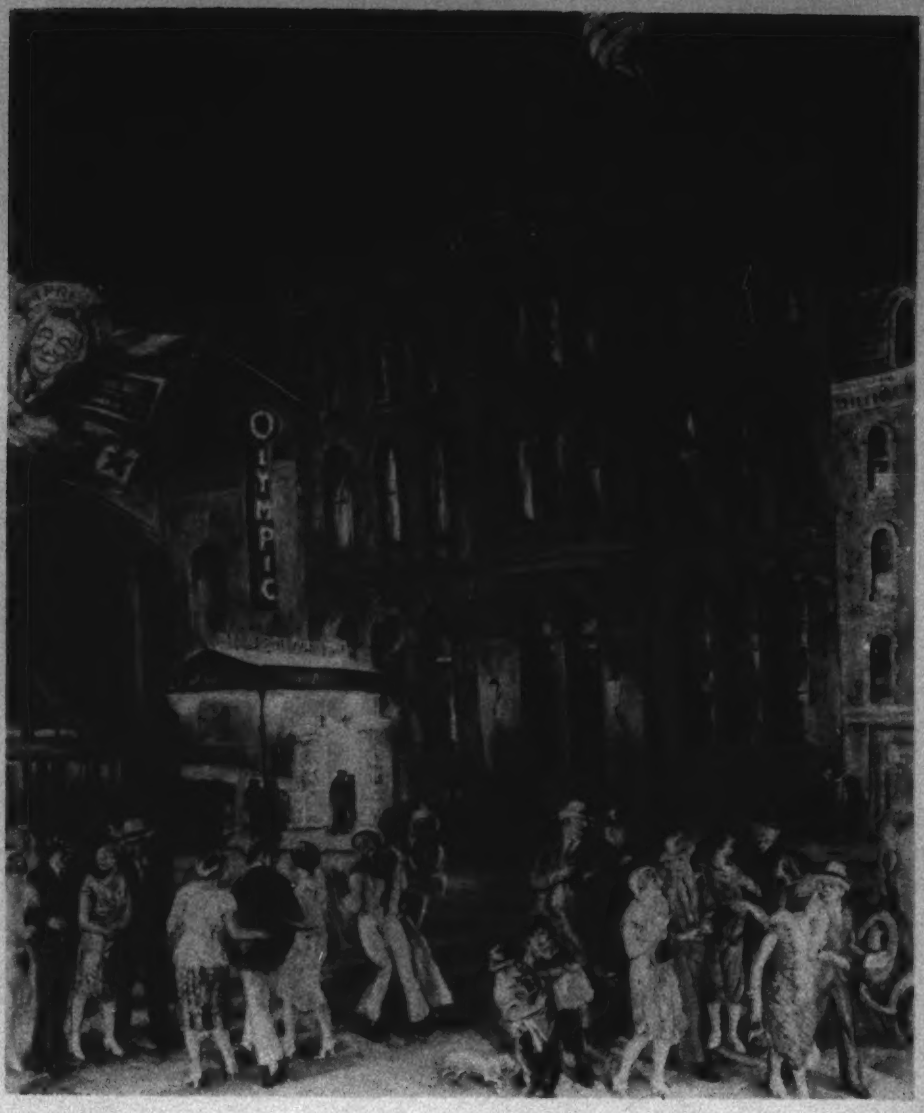
29 FRANK DUVENECK: WHISTLING BOY

31 WILLIAM M. CHASE: THE HALL AT SHINNECOCK

35. MAURICE PRENDERGAST: LANDSCAPE WITH FIGURES

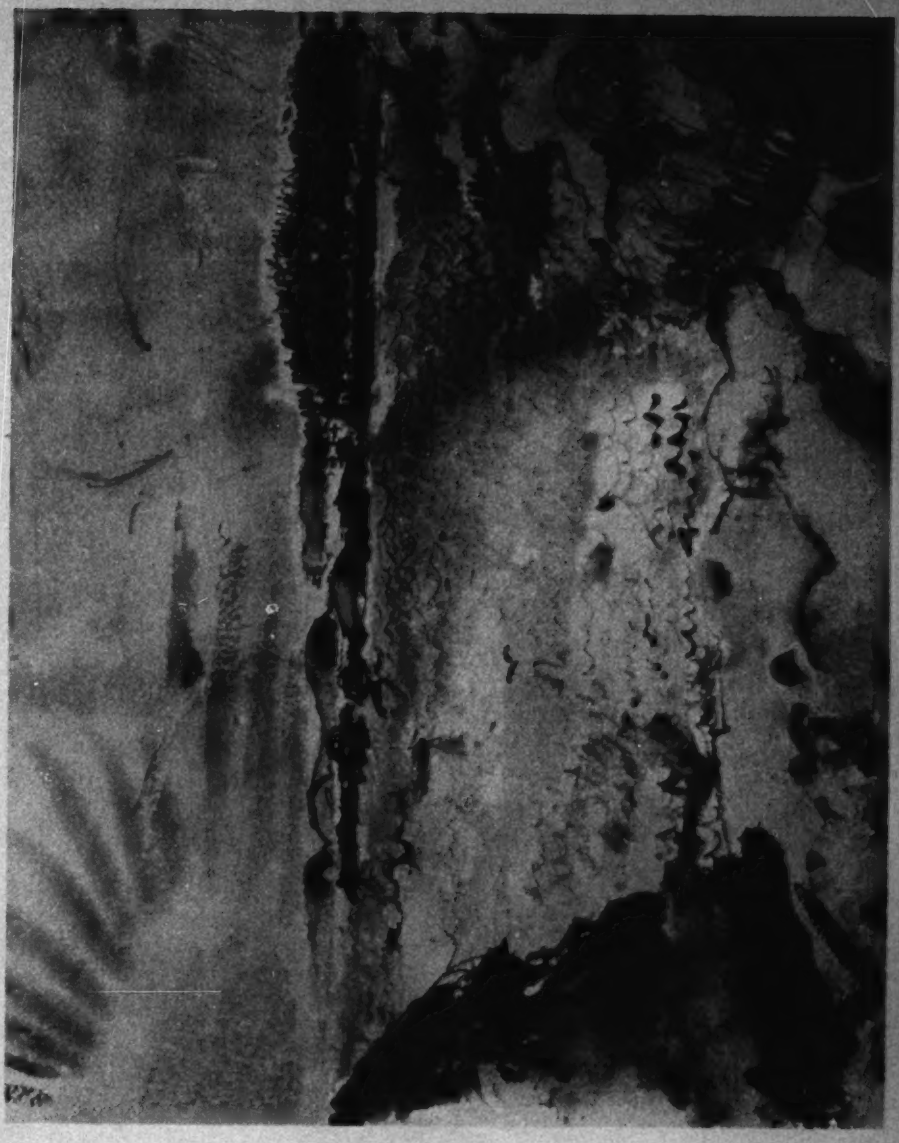
36 ARTHUR B. DAVIES: DREAM

38 GEORGE B. LUKS: HOLIDAY ON THE HUDSON



40 JOHN SLOAN: THE WIGWAM, OLD TAMMANY HALL

41 GEORGE BELLOWS: LOVE OF WINTER



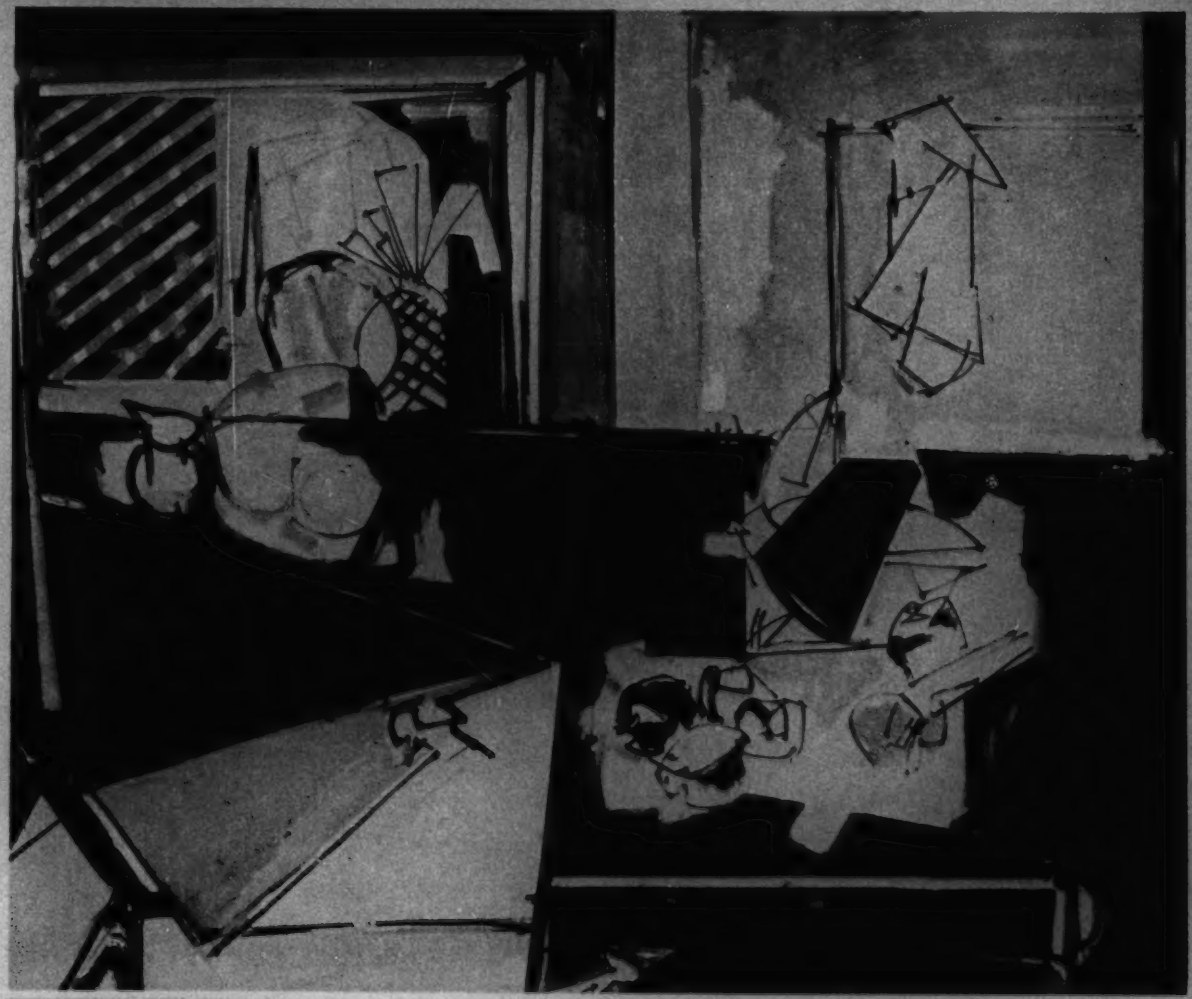
42 JOHN MARIN: SUNSET

43 MARSDEN HARTLEY: PAINTING, NUMBER 5

45 WALT KUHN: THE BLUE CLOWN

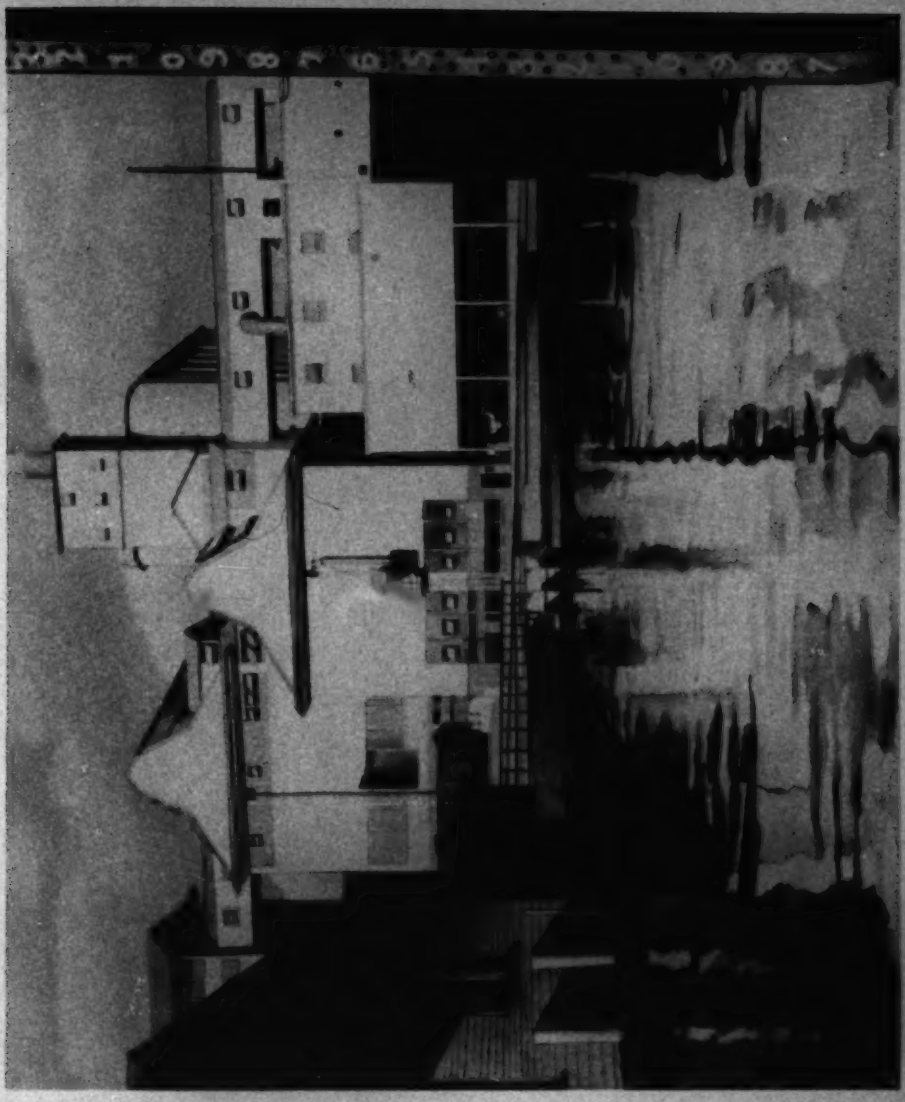
46 HANS HOFMANN:

MAGENTA AND BLUE



47 MAX WEBER: ADORATION OF THE MOON

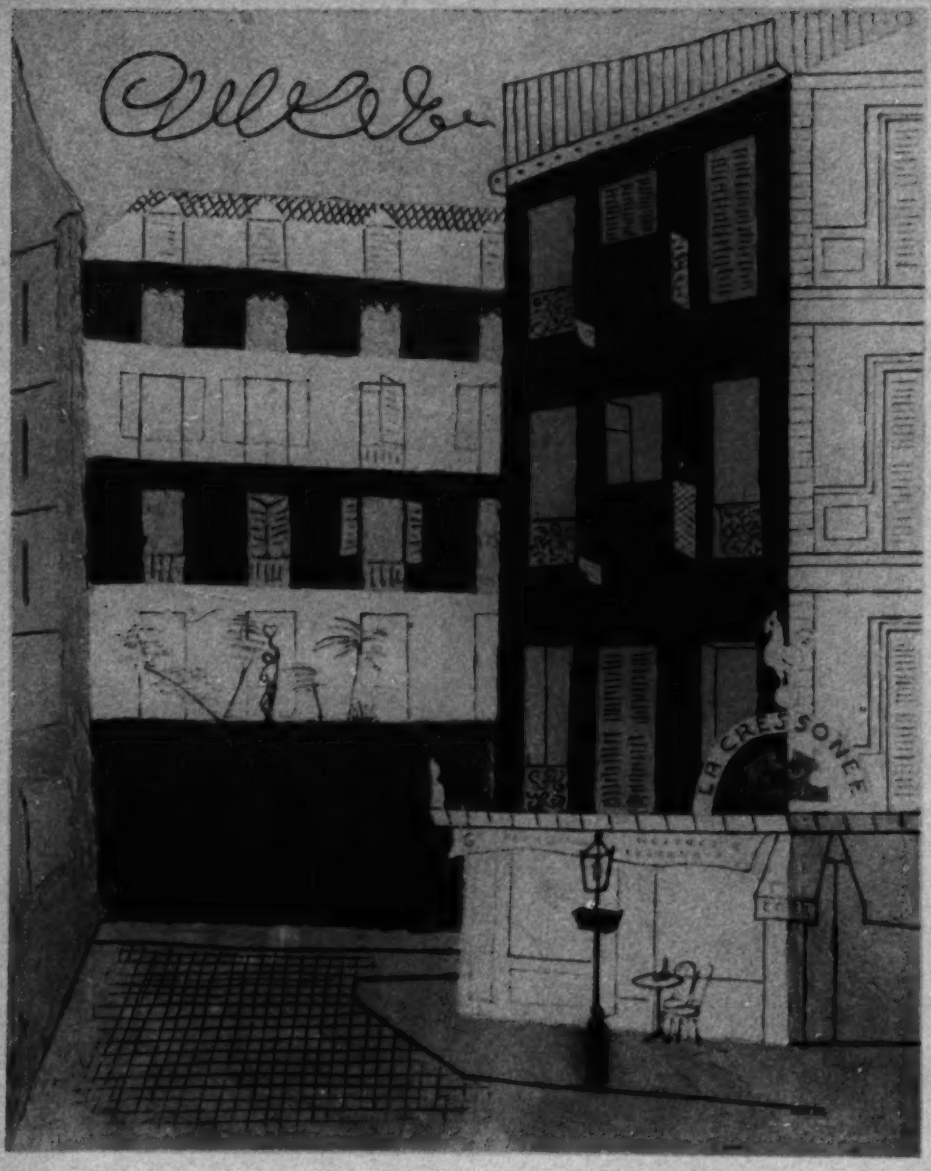
48 EDWARD HOPPER: SEVEN A.M.



50 CHARLES SHEELER: RIVER ROUGE PLANT

54 CHARLES BURCHFIELD: THE MARKET AT CHRISTMASTIME

55 YASUO KUNIYOSHI: I'M TIRED



58 STUART DAVIS: PLACE PASDELOUP

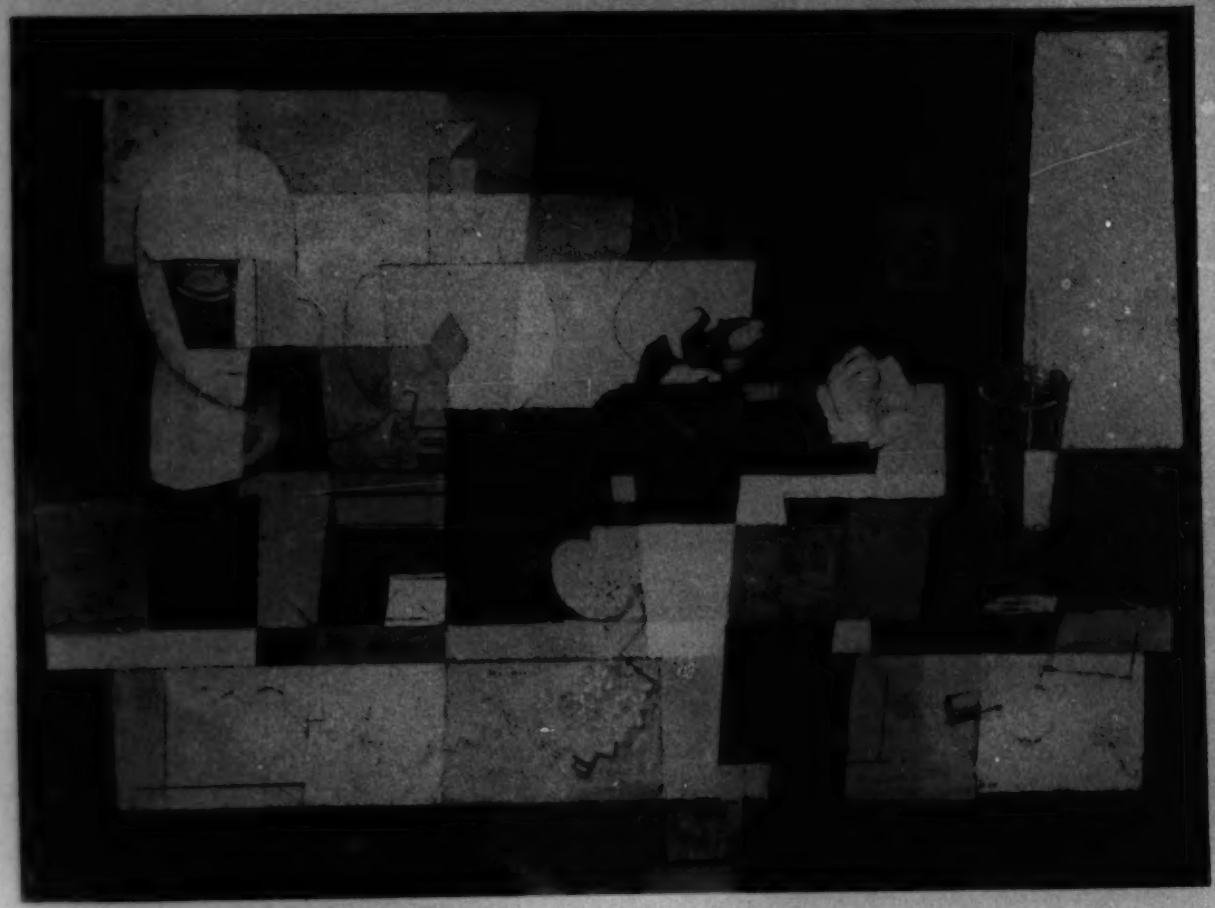
59 FRANKLIN C. WATKINS: SOLILOQUY

60 JOHN S. CURRY: BAPTISM IN KANSAS

62 BEN SHAHN: CHERUBS AND CHILDREN

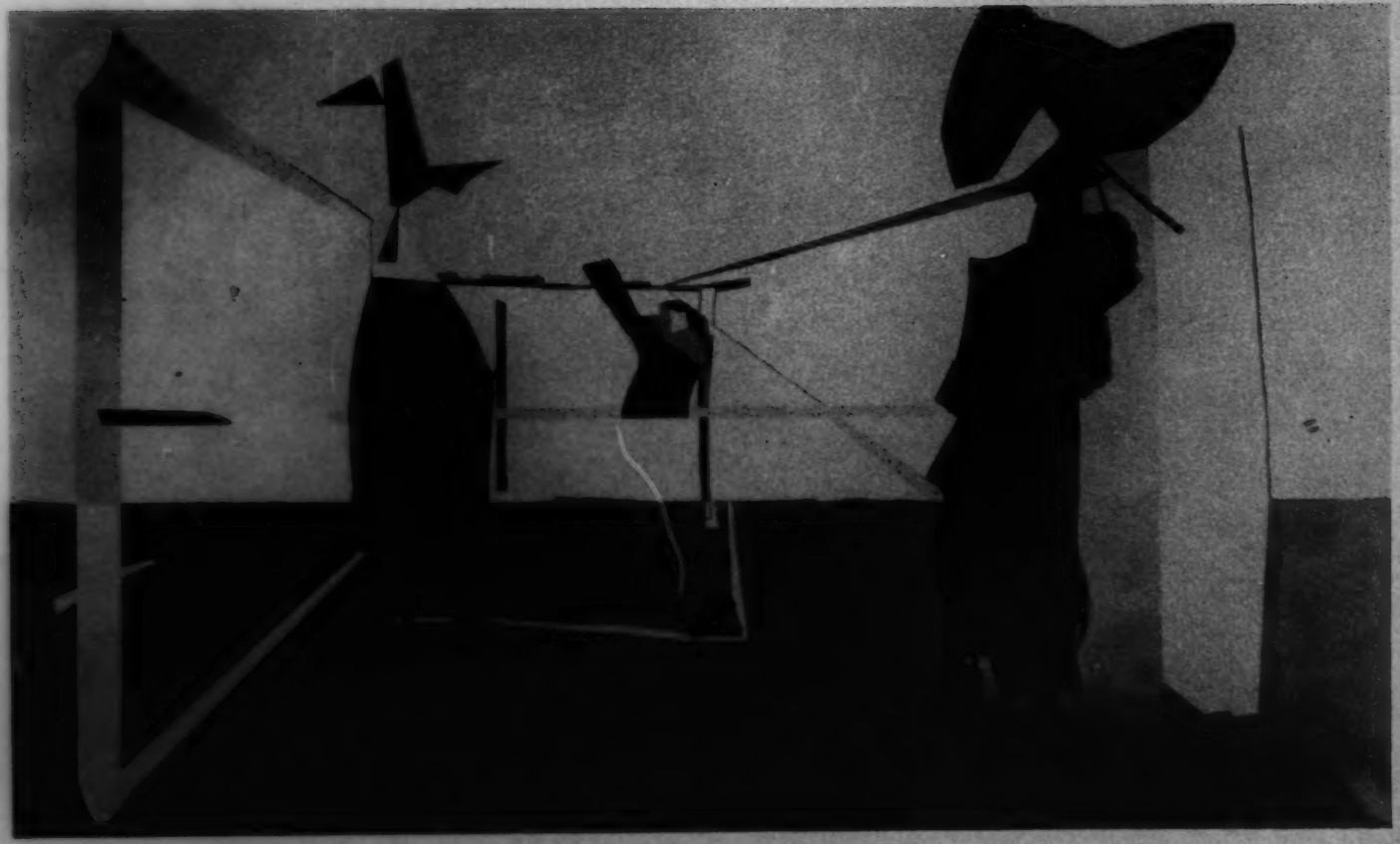
64 BRADLEY W. TOMLIN:

STILL LIFE



65 YVES TANGUY: FEAR

66 ROBERT GWATHMEY: SOWING



70 PETER BLUME: LIGHT OF THE WORLD

71 JAMES BROOKS:

NUMBER 27

72 WALTER MURCH: GOVERNOR, II

MORRIS GRAVES: SEA, FISH AND CONSTELLATION

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76 ROBERT MOTHERWELL: THE RED SKIRT

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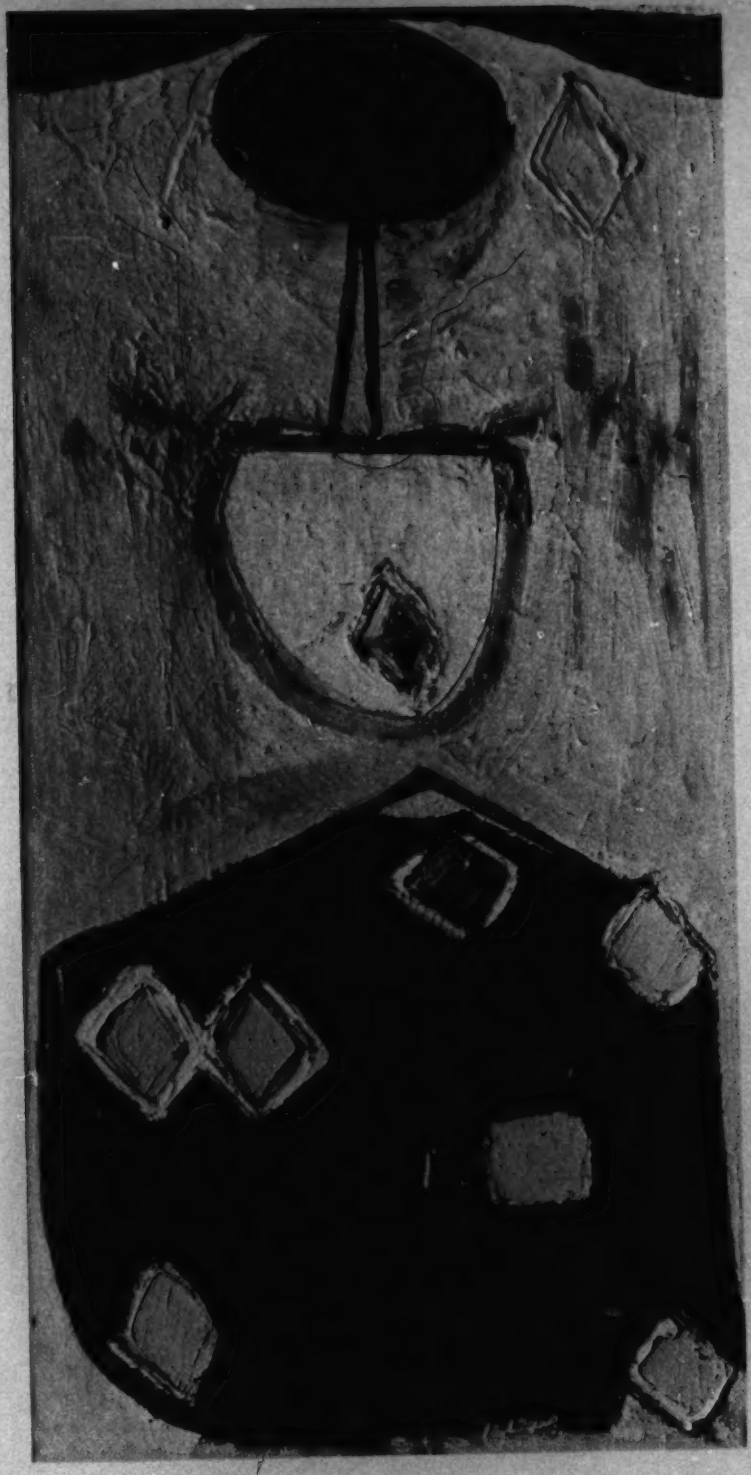

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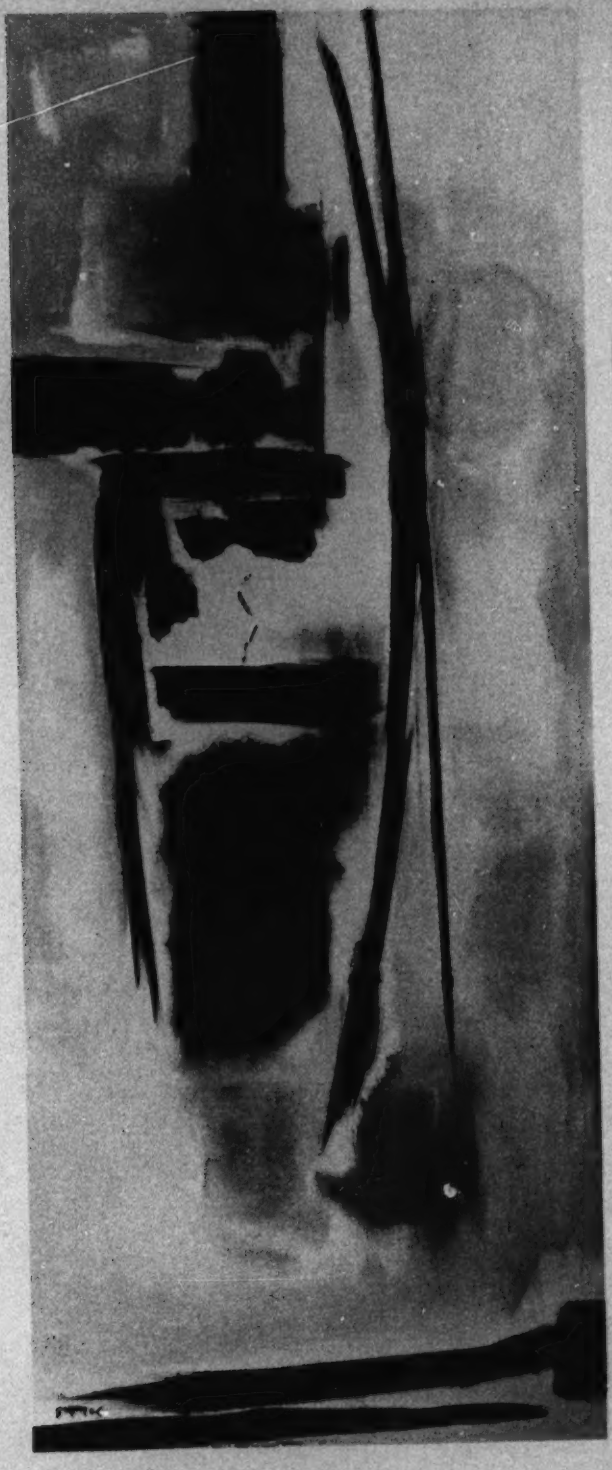

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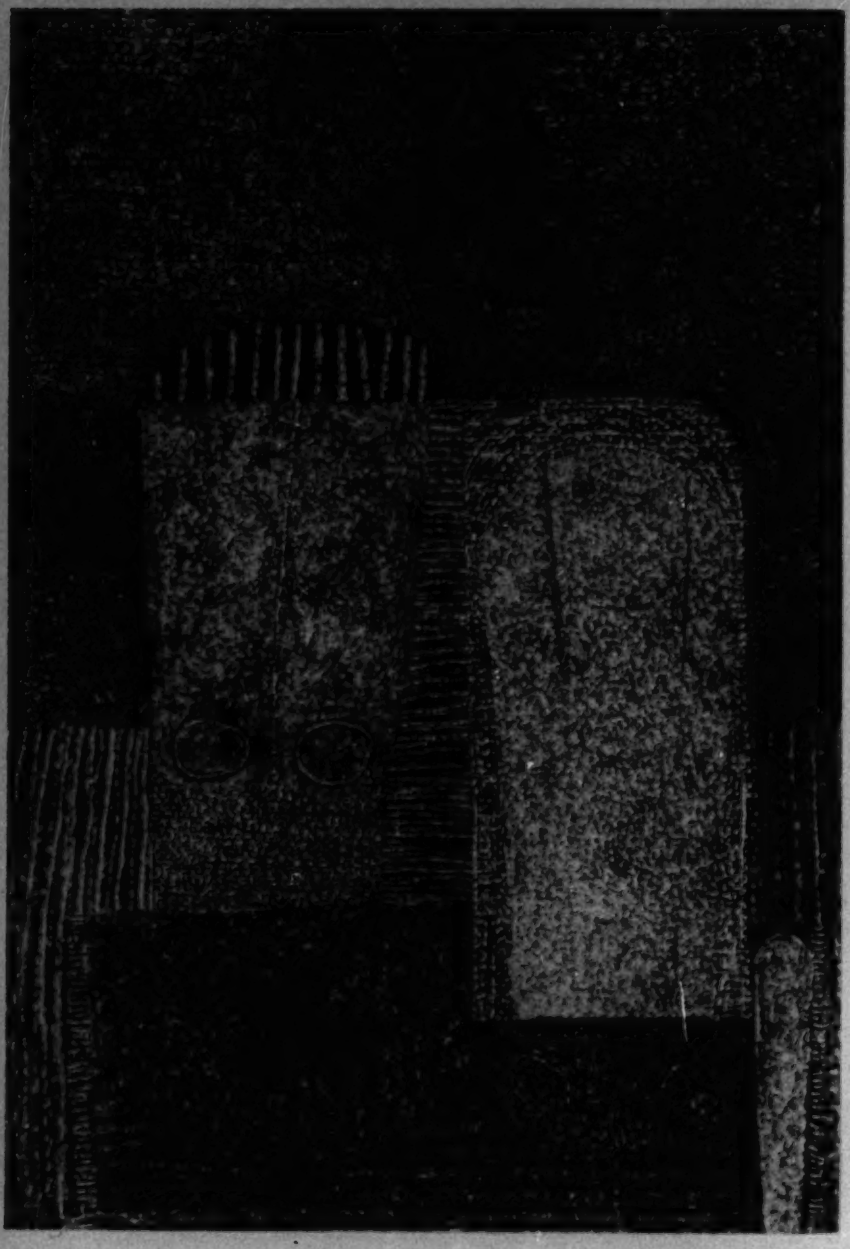

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